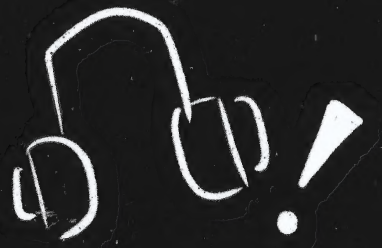
LIMITED ISSUE
AUGUST - 2026
ISSUE 1
LINER NOTES OF A
MUSICOPHILE
LiDA
BY Lida Morton
The exploration of fan listening experiences to visually re-imagine 70s, 80s, 90s music

COMMUNITY SONG BOARD:

Scan this QR code to view unique song interpretations shared by the music community, and feel free to share yours!



COMMUNITY PLAYLIST:

Scan these QR codes to listen to the songs referenced as you flip through the pages

Apple Music

Spotify

Welcome! My name is

LiDA

I'm a music industry creative and what you've just opened is a collection of music-related visuals that I made as part of my university Final Major Project.

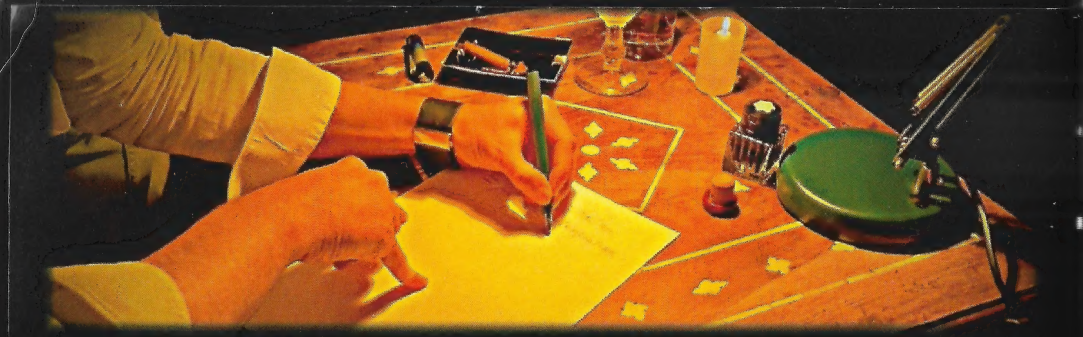
Liner Notes of a Musicophile places focus on re-imagining songs and albums of the 70s, 80s, and 90s through audience perspectives. Using accumulated music interpretations from fans across genres and decades, I produced visuals to support the music based on these unique viewpoints.

Some of these visuals include merchandise, album artwork, tour design, and even lyric and music videos.

If you'd like to listen to the songs referenced while flipping through the pages or view or add song interpretations, feel free to scan the QR codes to the side.

Enjoy!

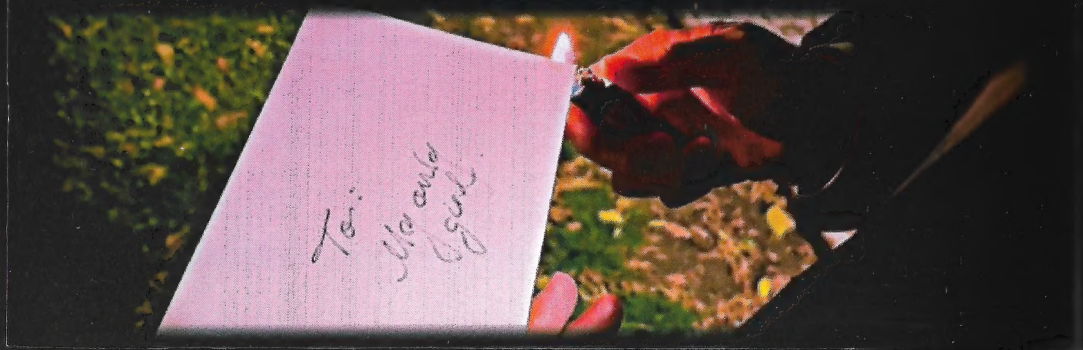
(You can explore more of my work at lidamorton.com)



"I'm not so systematic,

It's just that I'm an

Addict for your love."



GEORGY PORGY (1978) - TOTO

"Toto's "Georgy Porgy" has a special place in my heart, being a song that I listened to in my childhood that has remained a favourite since. I always loved the groove and emotion conveyed, particularly the passion in which Steve Lukather sings with.

The lyrics "I'm not so systematic, it's just that I'm an addict for your love... I'm not the only one that holds you, I never ever should have told you 'you're my only girl'" shows just how strong love is as an emotion, that it often consumes our life choices, yet when not reciprocated, or perhaps not within a circumstance to be pursued, causes pain. Oftentimes, one even tries to reason with love, but ultimately discovers love is an addiction, love is vulnerable, and love is not always received, nor always guaranteed.

Sometimes, love is its sweetest when it's nothing more than the illusion of what could have been."

- Lida Morton, 21

A music video that tells the story of a man who's self-aware of his ability to so quickly fall in love, but equally his inability to be committed to a relationship, knowing he will ruin the love story, and thus finds that this romance best exists in the vision of what could have been rather than what is. We see warm tones, grainy textures, and harsh cinematic cuts - all common and loved within 1970s music videos.

A special thank you to the mysterious actor featured - a retired touring and session drummer - for his newfound acting talents that brought life to this short film.

Scan this QR code, if you'd like to view the video

PEARL JAM

"

In 2006 at the VH1 Storytellers show Eddie Vedder detailed how the song was a curse for him.

"I'm still alive" was meant as a sad lyric. His real dad died before he ever knew him, his stepfather was abusive, and he had no good father figure in his early life. Once he found out the truth that his biological father had died before he ever got to make a connection with him, writing "I'm still alive" years later had this negative meaning. It was a burden. His real dad had died yet he was sadly still alive. It was a downer of a song.

Until... crowds took that lyric and turned it into a celebration of life, fist pumping at the climax of the song along with the music. There's a video in 1992 from the Pinkpop Festival where it really starts. Fans who saw that video over and over were inspired to mimic that behavior. Since then that's been a staple of their live shows. Alive is typically played at the end of gigs and with the solo that ends the song crowds usually pump their fists in unison as it peaks.

When fans put a positive spin on this sad lyric detailing his childhood. Eddie Vedder said it lifted the curse.

- Error 404. Not Found (anonymous Reddit user whose account was, unfortunately, deleted)

"

ALIVE - 1991

Conceptual world tour poster made around the crowd's fist-pumping tradition

SCRIPT FOR A JESTER'S TEAR

"

Script for a jesters tear (song)- I personally see it as a young man preparing for war where he has to say goodbye to his fiancé while "performing the script" of a brave soldier which puts strain on his relationships

Garden party- that's the continuation after the next few songs where it's his goodbye party and he's starting to see everyone playing their part, children being outshone by their parents professions, similar young men expected to play their part as brave soldiers, people trying to gain favour etc

Forgotten sons- that soldier being on the front lines witnessing the brutality of war while his previous life (the script) is being slowly destroyed and taken away. Him accepting death as a friend and questioning those behind power

Market square hero- him returning full of anger and rage but seen as a hero, he unknowingly starts his own script as someone who causes rebellion for others, some see a man grabbing power by being loud and angry (the jester) he's performing/ playing the script for others (the script) and nobody sees his pain deep down (the tear)

- THEddt005

"

- MARILLION (1983)

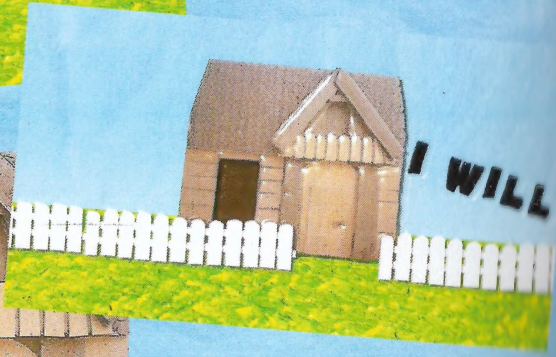
WHICH SIDE WOULD YOU PICK ?

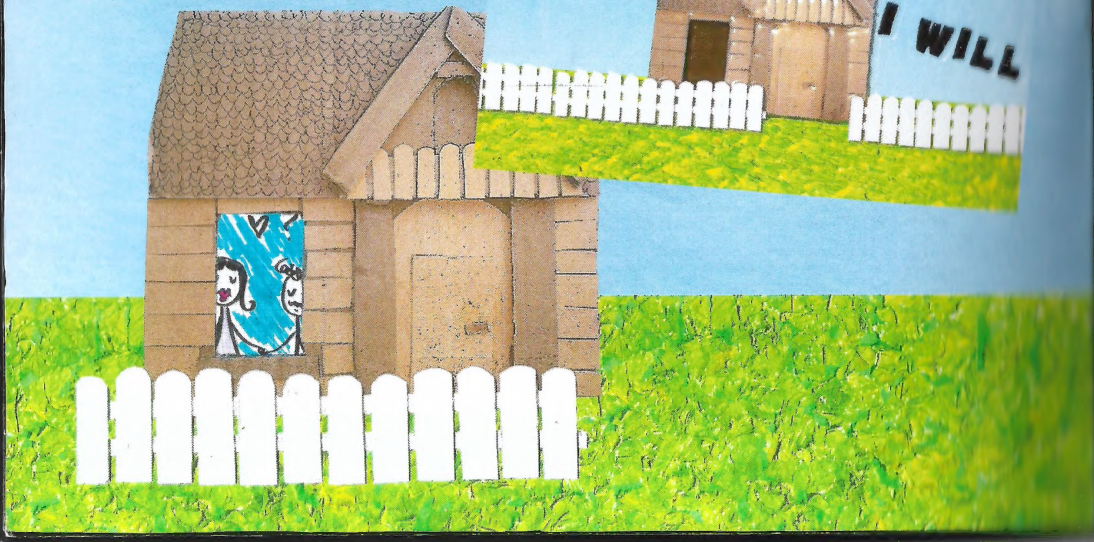
We see 2 sides to the jester that interact with one another. He can be seen as the hero while a darkness lives within; he can be seen as angered and impulsive while a calculated, sensitive man lies behind the mask. This duality within the complex character suited well a guitar pick that plays with the idea of balance between one's light and darkness driving survival through life's uncertainty.

THE PROMISE

I PROMISE
THE WAY I PLANNED THEM TO BE

GOTTA TELL YOU
YOU


I WILL



1988 WHEN IN ROME

"Watch the final tetherball scene of Napoleon Dynamite. The Promise"

- Queasy Fingers 1316 (a Reddit music enthusiast)

A rather mysterious message left for me when seeking out song interpretations... a pleasant surprise, it turned out to be.

Napoleon Dynamite shows "The Promise" as an innocent, awkward kind of love story - undoubtedly, the best kind... y'know, the kind that's pure, that lasts, that just works. :-)

Turning this playful, innocent, youthful story, combined with the nostalgic tones of the music, into an experimental lyric video, you can now enjoy "The Promise" from a new lens.

Scan this QR code to access the lyric video

Def Leppard

"Def Leppard's Hysteria from 1987 was the soundtrack to my teenage years. It's probably the album I have listened to the most in my entire life and I'm in my 50s now! It's solid all the way through with no songs I ever skip through, which I can't say for most albums. Even all of the B sides were amazing if not even better than some of the songs on the actual album!

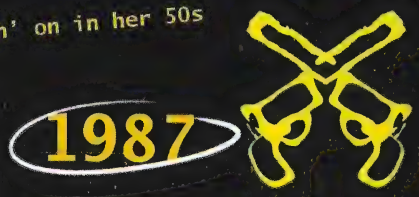
Another reason why this album is special to me is because this was my first concert, Def Leppard with Tesla opening, in 1988! Me and my friend were in the very last row up near the ceiling and the band looked like ants but we were hooked and never stopped going to concerts ever since!

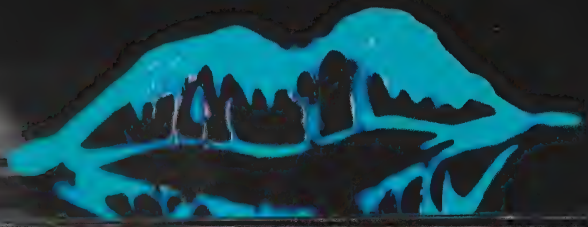
This album had seven hit singles which is quite a feat especially for a rock band.

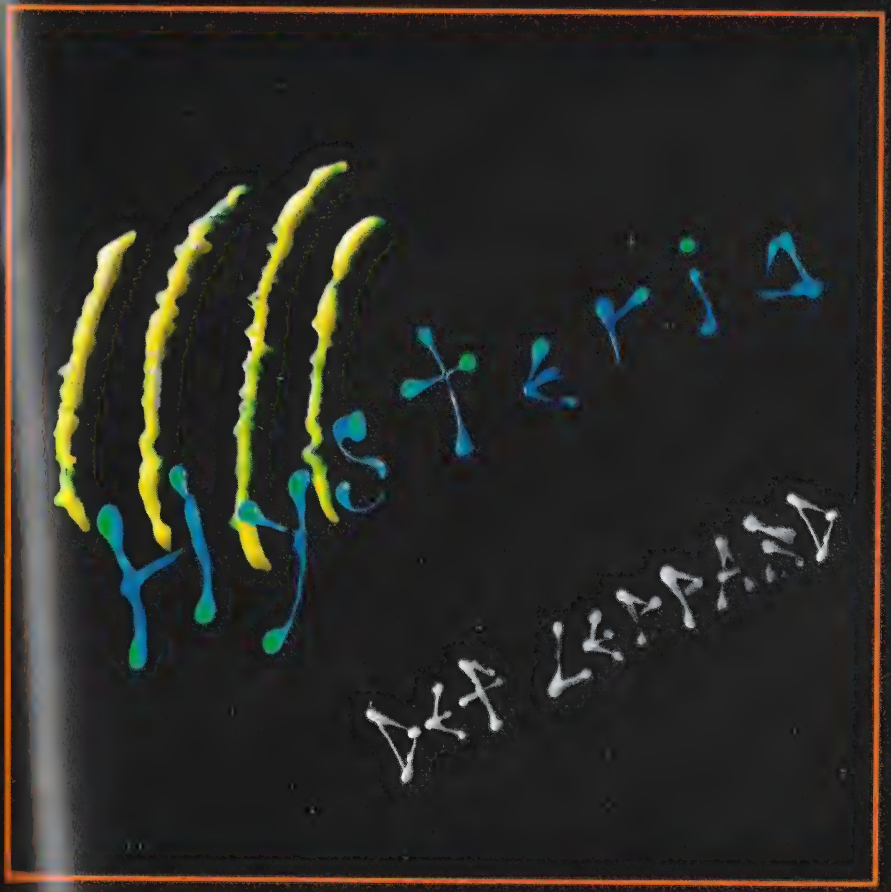
This album took 3 years to record due to Rick Allen losing his arm in a car accident and subsequently learning how to play drums with one of his feet. This album almost didn't happen and ended up being one of the most successful albums in history!

My top three songs from this album are Women, Love and Affection, and Gods of War."

- HarmonyHippie, rockin' on in her 50s







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Hysteria

Def Leppard are:

Wing Commander Steve "Steamin', Dreamy, Snikker, Mayhem, P.T.W." Clark, A.H.D. - Guitars,

Air Commodore Phil "Felix, P.C., The Guru, Wambo,Tap" Collen, B.T.H. - Guitars,

Baron Beaverbrook "Sir Richard" Rick "Sav" Savage - Bass,

Joe "King Kreosote, The Diplomat" Elliot - Lead Vocals,

Civilian Rick "O.B. Oblivion, Dick, Bus Head" Allen - Drums,

All Backing Vocals by The Bankrupt Brothers

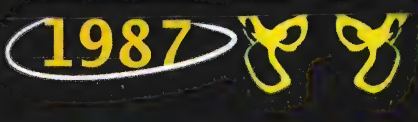
Hysteria was produced by: Robert John "Mutt, Mr. Green Thumb" Lange, was assisted and engineered by Nigel "See elsewhere for details" Green, had mixes engineered by Mike Shipley and Nigel Green, and was written by Steve Clark, Phil Collen, Joe Elliot, Mutt Lange, and Rick Savage.

Hysteria was recorded at Wisseloord Studios, Hilversum, Holland

Hysteria was mixed at Battery Studios, London, England

Additional engineering by: Ronald Prent, Erwin Musper, Pete Williscroft. Tape operator: Mark Flannery. Last, but not least, the legendary Phillip "Art School" Nicholas - Fairlight Programming.

Mastered by Bob Ludwig and Howie Weinburg at Masterdisk



WOMEN

In the beginning
God made the land
Then He made the water and creatures,
Then He made man
He was born with a passion, love and hate
A restless spirit with a need for a mate
But there was somethin' that was missin', somethin' lost
So He came with the answer, here's what it cost
One part love, one part wild
One part lady, one part child

I give you
Women! Women! Lots of pretty women
Men! Men! They can't live without them
Women! Women! Lots of pretty women
Men! Men! They can't live without them

And in the garden, lust began
The animal instinct, the wanton man
She fed him with a hunger, an appetite
And fillin' with emotion he took a bite
It was one part love, one part child
One part love, one part wild

I give you
Women! Women! Lots of pretty women
Men! Men! They can't live without them
Women! Women! Lots of pretty women
Men! Men! They can't live without them

Skin on skin
Let the love begin
Women!

It was one part love, one part wild
One part lover, one part child
A whole lotta fire, a little bit of ice
A whole lotta somethin' you can't sacrifice

I give you
Hair, eyes, skin on skin
Legs, legs
Thighs, thighs
What's that spell? (What's that spell?)

Women, women, oh, oh, oh
Oh, oh, oh
Women, women (Women)
Callin' every girl
Women, women, all around the world
Women, women (Women)
Oh, we can't live without them
Women, women

Hysteria

Ah-ah-ah, Ah-ah-ah
Ooh-ooh-ooh, Ooh-ooh-ooh
Ah-ah-ah, Ah-ah-ah
Ooh-ooh-ooh, Ooh-ooh-ooh

White light, strange city
Mad music all around
Midnight, street magic
Crazy people, crazy sound

Ah-ah-ah, Ah-ah-ah
Ooh-ooh-ooh, Ooh-ooh-ooh

Jack Flash, Rocket Man
Sergeant Pepper and the band
Ziggy, Bennie and the Jets
Take a rocket we just gotta fly

I can take you through the center of the dark
We're gonna fly
On a collision course to crash into my heart

I will be your, I will be your, I'll be your
Rocket, yeah
Satellite of love
Rocket, yeah
Satellite of love
Rocket, yeah
Satellite of love
Rocket, baby!
C'mon

I'll be your satellite of love

Ooh-ooh-ooh, Ooh-ooh-ooh
Ah-ah-ah, Ah-ah-ah
Ooh-ooh-ooh, Ooh-ooh-ooh
Ah-ah-ah, Ah-ah-ah

Spotlight, magnetic
Razor rhythm, laser love
Guitar, drums
Load up, stun!

Ah-ah-ah, Ah-ah-ah
Ooh-ooh-ooh, Ooh-ooh-ooh

Jet Black, Johnny B
Jean Genie, Killer Queen
Dizzy Lizzy, Major Tom
So c'mon, we just gotta fly

I can take you through the center of the dark
We're gonna fly
On a collision course to crash into my heart

I will be your, I will be your, I'll be your
Rocket, yeah
Satellite of love
Rocket, yeah
Satellite of love
Rocket, yeah
Satellite of love
Rocket, baby!
C'mon

Oh, oh, oh, oh

Countdown commencing, fire one
Five, four, three, two, one, zero
We have liftoff

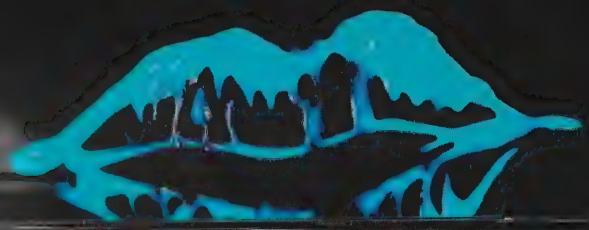
We just gotta fly
I can take you through the center of the dark
We're gonna fly
On a collision course to crash into my heart

I will be your, I will be your
I'll be your
Rocket, yeah
Satellite of love
Rocket, yeah
Satellite of love
Rocket, yeah
Satellite of love

Guitar, drums, light up
We're gonna fly

Rocket, yeah
Satellite of love
We're gonna fly
Rocket, yeah (yeah)
Satellite of love
Rocket, yeah

1987



A wild ride, over stony ground
Such a lust for life, the circus comes to town
We are the hungry ones, on a lightning raid
Just like a river runs, like a fire needs a flame

Oh, I burn for your
I gotta feel it in my blood, whoa-oh
I need your touch, don't need your love, whoa-oh

And I want, and I need
And I lust, animal
And I want, and I need
And I lust, animal

I cry wolf, giving mouth to mouth
Like a movin' heartbeat, in the witching hour
I'm runnin' with the wind, a shadow in the dust
And like the drivin' rain, yeah, like the restless rust

I never sleep
I gotta feel it in my blood, whoa-oh
I need your touch, don't need your love, whoa-oh

And I want, and I need
And I lust, animal
And I want, and I need
And I lust, animal

Ah, cry wolf, baby
Cry tough
Gonna hunt you like an
A-a, animal

Gonna take your love and run

I gotta feel it in my blood, whoa-oh
I need your touch, don't need your love, whoa-oh

(And I want) And I want
(And I need) And I need
(And I lust) And I lust
(Animal) Animal
(And I want) Take me
(And I need) Tame me
(And I lust) Make me
(Animal) Your animal
(And I want) Tame me
(And I need) Stroke me
(And I lust) Let me be your
(Animal) Animal

(And I want) I want
(And I need) Ooh-ooh-ooh, yeah
(And I lust) Animal
(Animal)

ANIMAL

Hysteria

Love Bites

If you've got love in your sights
Watch out!
Love bites

When you make love, do you look in your mirror?
Who do you think of? Does he look like me?
Do you tell lies and say that it's forever?
Do you think twice? Or just touch and see?

Ooh, babe
Oh yeah
When you're alone, do you let go?
Are you wild and willing, or is it just for show?
Ooh, come on

I don't want to touch you too much, baby
'Cause making love to you might drive me crazy
I know you think that love is the way you make it
So I don't want to be there when you decide to break it
No!

Love bites, love bleeds
It's bringing me to my knees
Love lives, love dies
It's no surprise
Love begs, love pleads
It's what I need

When I'm with you, are you somewhere else?
Am I getting through? Or do you please yourself?
When you wake up, will you walk out?
It can't be love, if you throw it about
Ooh, babe

I don't want to touch you too much, baby
'Cause making love to you might drive me crazy
Oh!

Love bites, love bleeds
It's bringing me to my knees
Love lives, love dies
It's no surprise
Love begs, love pleads
It's what I need

[Instrumental Break]
Oh, yeah

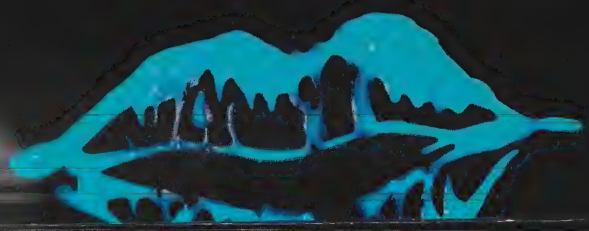
I don't want to touch you too much, baby
'Cause making love to you might drive me crazy
I know you think that love is the way you make it
So I don't want to be there when you decide to break it
No!

Love bites, love bleeds
It's bringing me to my knees
Love lives, love dies
Love bites, love bleeds
It's bringing me to my knees

Love lives, love dies
It's no surprise
Love begs, love pleads
It's what I need

If you've got love in your sights
Watch out!
Love bites

1987



Step inside, walk this way
You and me, babe. Hey, hey!

Love is like a bomb, baby, c'mon get it on
Livin' like a lover with a radar phone
Lookin' like a tramp, like a video vamp
Demolition woman, can I be your man?

Razzle 'n' a dazzle 'n' a flash a little light
Television lover, baby, go all night
Sometime, anytime, sugar me sweet
Little miss innocent, sugar me, yeah (Yeah)

(C'mon)
Take a bottle, shake it up
Break the bubble, break it up

Pour some sugar on me
Ooh, in the name of love
Pour some sugar on me
C'mon, fire me up
Pour your sugar on me
I can't get enough

I'm hot, sticky sweet
From my head to my feet, yeah

Listen! Red light, yellow light, green-a-light go!
Crazy little woman in a one-man show
Mirror queen, mannequin, rhythm of love

Sweet dream, saccharine, loosen up (Loosen up)
You gotta squeeze a little, squeeze a little,
Tease a little more
Easy operator come a-knockin' on my door
Sometime, anytime, sugar me sweet
Little miss innocent, sugar me, (Yeah)

Yeah (Give a little more)
Take a bottle, shake it up
Break the bubble, break it up

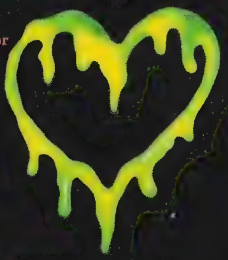
Pour some sugar on me
Ooh, in the name of love
Pour some sugar on me
C'mon, fire me up
Pour your sugar on me
Oh, I can't get enough

I'm hot, sticky sweet
From my head to my feet, yeah

You got the peaches, I got the cream
Sweet to taste, saccharine
'Cause I'm hot, sticky sweet
From my head, my head, to my feet

Do you take sugar? One lump or two?

Take a bottle, shake it up (Shake it up)
Break the bubble, break it up (Break it up)



Pour some sugar on me
Ooh, in the name of love
Pour some sugar on me
C'mon, fire me up

Pour your sugar on me
Oh, I can't get enough
Pour some sugar on me
Oh, in the name of love
Pour some sugar on me
Get it, come get it

Pour your sugar on me, ooh
Pour some sugar on me (Yeah)
Sugar me!

POUR SOME SUGAR ON ME

Hysteria

ARMAGEDDON IT

You better come inside when you're ready to
But no chance if you don't wanna dance
You like four letter words when you're ready to
But then you won't 'cause you know that you can

You got it, but are you gettin' it?
You say that love is won when you get some
But then your finger won't trigger the gun

You know you, You can't stop it
So don't rock it, You know you got it

Hey, but are you gettin' it?
Ooh, really gettin' it?
Come get it from me

Gimme all of your lovin'
Ev'ry little bit
Gimme all that you got
Ev'ry bit of it
Ev'ry bit of your lovin'
Oh, c'mon live a bit
Never want it to stop

Yeah, but are you gettin' it?
Armageddon it!
Ooh, really gettin' it?
Yes, Armageddon it!
C'mon, get it
Yeah, get it
Oh-oh

You try comin' on when you need some
But then you don't cause you already did
Yeah, you jangle your jewels while you're shakin' you
And drive the pretty boys outta their heads

You got it, but are you gettin' it?

You flash your bedroom eyes like a jumpin' jack
Then play it pretty with a pat on the back

You know you, You can't stop it
So don't rock it, You know you got it

Hey, but are you gettin' it?
Ooh, really gettin' it?
Oh, come get it from me

Gimme all of your lovin'
Ev'ry little bit
Gimme all that you got
Ev'ry bit of it
Ev'ry bit of your lovin'
Oh, c'mon live a bit
Never want it to stop

Hey, but are you gettin' it?
Armageddon it!
Ooh, really gettin' it?
Yes, Armageddon it!
C'mon, Steve, get it
Huh!

Take it, take it, take it from me
I got an itchy finger following me
Pull it, pull it, c'mon trigger the gun
'Cause the best is yet to come, I say
'Cause the best is yet to come

But are you gettin' it?
Oh, really gettin' it?
Yeah, are you gettin' it?

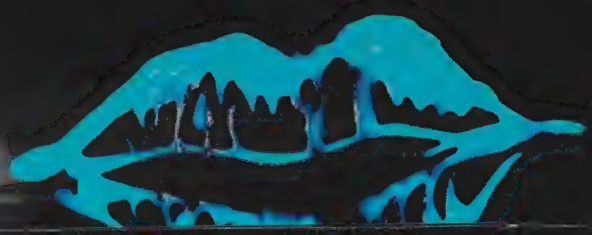
Ooh, really gettin' it?
Ooh, come get it from me

Gimme all of your lovin'
Ev'ry little bit
Gimme all that you got
Ev'ry bit of it
Ev'ry bit of your lovin'
Oh, c'mon and live a bit
Never want it to stop

Oh, are you gettin' it?
Gimme all of your lovin'
Ooh, really gettin' it?
Gimme all that you got
Oh, are you getting it?
Gimme all of your lovin'
Oh, live a bit
Gimme all that you got
Whoa, live a bit

You've got to live it
Gimme all of your lovin'
Oh, baby, live it
Gimme all that you got
C'mon and give it
Ev'ry bit of your lovin'
Oh, come on and give it
Never want it to stop
Oh, are you gettin' it?
Gimme all of your lovin'
Ooh, really gettin' it?
Gimme all that you got
Oh, are you gettin' it?
Ev'ry bit of your lovin'
Oh, live a bit
Never want it to stop

1987



Feelin' like it's over, feelin' like there's no love
Feelin' like it's not easy, breathin' life in the dust
On a countdown to zero, take a ride on the nightmare machine

There ain't gonna be heroes
There ain't gonna be anything
Oh, here it comes, here comes the night

Here it comes, hell in the night
Here it comes, here comes the night
When we all fall down
When we walk into silence
When we shadow the sun
When we surrender to violence
Oh, then the damage is done, put away that gun

I don't want to be there
I don't want to be anywhere

Oh, here it comes, here comes the night
Here it comes, hell in the night
Here it comes, here comes the night

That's right
We're fightin' for the gods of war but what the hell we fightin' for?
We're fightin' with the gods of war but I'm a rebel

And I ain't gonna fight no more no way
On a countdown to zero
Take a ride on the nightmare machine
There ain't gonna be heroes
Whoa, there ain't gonna be anything
No

Here it comes, here comes the night
Here it comes, hell in the night
Here it comes, here comes the night

That's right
We're fightin' for the gods of war but what the hell we fightin' for?
We're fightin' with the gods of war but I'm a rebel

We're fightin' for the gods of war but what the hell we fightin' for?
We're fightin' with the gods of war
Heavy

GODS OF WAR

Hysteria

DON'T SHOOT SHOTGUN

Run, run for cover
Don't shoot, shoot!
She's so dangerous (shotgun, gun)
(Don't shoot shotgun)

Maybe I'm wrong, maybe I'm right
Fallin' head over heals at the speed of light
Hey little miss heaven-on-earth
Won't you walk this way
But I see a red alert, oh, my senses say keep away
So don't shoot

(Don't shoot shotgun)
Dream on nightmare
Touch and go
Dove turned destroyer, she cut you up, she's a slave of love

Run for cover, she's so dangerous
Undercover, she's so shameless

(Don't shoot shotgun)
You got me bitin' my lip
(Don't shoot shotgun)
You're shootin' straight from the hip
So don't shoot shotgun
Shoot me, babe, ow!

Hit and miss, flesh and blood
She's sweet and indiscreet, she can't get enough
A little midnight madness, oh baby, you can't hide
So wild and unpredictable, step aside
'Cause you're, you're shooting wide

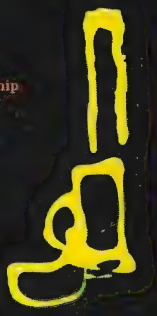
Run for cover, she's so dangerous
Undercover, she's so shameless

(Don't shoot shotgun)
You got me bitin' my lip
(Don't shoot shotgun)
You're shootin' straight from the hip
Oh, shake it, shake it
Ah, take this, little hit and miss

Oh, yeah

(Don't shoot shotgun)
You got me bitin' my lip, oh
(Don't shoot shotgun)
You're shootin' straight from the hip
So don't shoot shotgun
Shake it, shake it
Aw, take this, little hit and miss

Don't shoot shotgun
Don't shoot it
Don't shoot it
Uh-huh, shotgun
Shoot me, babe!
Ow!
Let it blow!



1987

Living by the law is a bloody necessary bore
Everybody, are you gettin' what you're lookin' for?
Livin' by the rule is somethin' that you gotta do
But does it matter if we
Break a rule or two?

Get up, break out
Don't be the odd one out

Livin' on the edge, I'm tryin' to keep a level head
Ev'ry morning it's a bummer gettin' out of bed
Same old story does a nothin' ever change?
Yeah, they lock me up and then they let me out again

Get up, break out
Don't be the odd one out
C'mon, it's alright
We're hot tonight

You better run (Run), Run riot
You gotta run (Run), Run riot
You know the time has come
Run, Run riot
I mean ev'ryone
Run, Yeah, run riot
Oh, gotta riot babe

Goin' through the motions, desperation guaranteed
Whoa, get f-f-frustrated easily
Pedal to the metal, sense working overtime
Oh, gonna fight to finish, baby
Draw the line!

Get up, break out
Don't be the odd one out
C'mon, it's alright
We're hot toni-ni-night

Run, Run riot
You gotta run (Run)
Run riot
You know the time has come
Run, Run riot
I mean ev'ryone
Run, Yeah, run riot

Stick it to me!

They lock me up
They let me out but I'm up and runnin'
I scream and shout!

Get up, break out
Don't be the odd one out
C'mon, it's alright
We're hot tonight

You better run (Run), Run riot
You gotta run (Run), Run riot
You know the time has come
Run, Run riot
Come on, run with me

Run
Run Riot
Run
Run Riot
Hey, I'll take you from your misery
Come on! Stick with me!

RUN RIOT

Hysteria

HYSTERIA

Out of touch, out of reach, yeah
You could try to get closer to me
I'm in love, I'm in deep, yeah
Hypnotized, I'm shakin' to my knees

I gotta know tonight
If you're alone tonight
Can't stop this feelin', Can't stop this fire

Oh, I get hysterical, hysteria
Oh, can you feel it? (Oh, can you feel it?)
Do you believe it? (Do you believe it?)
It's such a magical mysteria
When you get that feelin' (when you get that feelin')
Better start believin' (better start believin')
'Cause it's a miracle
Oh, say you will, ooh, babe
Hysteria when you're near

Out of me, into you, yeah
You can't hide, it's just a one-way street
Oh, I believe I'm in you, yeah
Open wide, that's right
Dream me off my feet
Oh, believe in me

I gotta know tonight
If you're alone tonight
Can't stop this feeling, Can't stop this fire

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Oh, can you feel it? (Oh, can you feel it?)
Do you believe it? (Do you believe it?)
It's such a magical mysteria
When you get that feelin' (when you get that feelin')
Better start believin' (better start believin')
'Cause it's a miracle
Oh, say you will, ooh babe
Hysteria when you're near
C'mon

I gotta know tonight
If you're alone tonight
Can't stop this feeling, Can't stop this fire

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Do you believe it? (Do you believe it?)
It's such a magical mysteria
When you get that feelin' (when you get that feelin')
Better start believin' (better start believin')
'Cause it's a miracle
Oh, say you will, ooh babe (oh, can you feel it?)
Ooh, babe (do you believe it?)

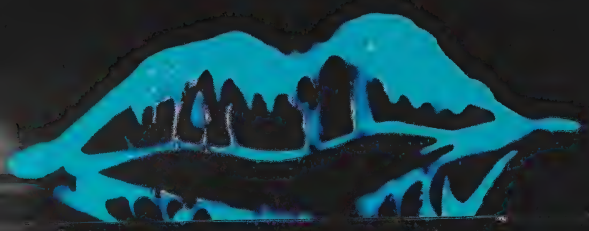
Oh, I get hysterical, hysteria
(When you get that feelin') You better believe it
Better start believin' (better start believin')
God, it's a miracle
Oh, say you will, ooh babe
Say you will

Get closer to me
Get closer, baby (oh), Baby
Closer (get closer)
Closer (get closer)
Closer to me

Hysteria
Hysteria
Hysteria

Hysteria
Hysteria
Hysteria

1987



Are you excitable?
Are you excitable?
Are you excitable?
Are you excitable?
Are you excitable?
Are you excitable?
Are you excitable?

Stand up
Say yeah
Stand up
Stand up
Say yeah
(Stand up, never go down)
Check it out, listen

Ah, this o-o-obsession
It's gettin' a-invitin'
A little a, x-rated
A little bit excitin'

Stand up
(Say yeah)
(Stand up) stand up
(Stand up) stand up
(Say yeah) say yeah
(Stand up)
Come on get in the groove
Ya know I get so (excitable)
I really get so (excitable)
I want to get you (excitable)

So come on, let's go
Ah, baby, don't say no
Ah, this te-temptation
It seems a-outrageous (oh, whoa)

Ha it's such a sensation (oh, whoa)
A little bit co-contagious (oh, whoa)
Hey hey (whoa)

Stand up
(Say yeah)
(Stand up) stand up
(Stand up) stand up
(Say yeah) say yeah
(Stand up)
Come on get in the groove
Ya know I get so (excitable)
I really get so (excitable)
I want to get you (excitable)
So baby, let's go
Are you excitable?
Are you excitable?
O-o-obsession
Check it out

Inch by inch, mile by mile, what I do I do in style
You got your leather, la-lace, long and lean
Ballistic a lipstick dream machine
(Oh, whoa)
You got to do it (oh, whoa)
Do it, do it (oh, whoa)
Hey, come on and do it (oh, whoa)
Oh, you know I get so (excitable)
I really get so (excitable)
I want to get you (excitable)
So, come on, let's go

Oh I really get so (excitable)
Ya know I get so (excitable)
I want to get you (excitable)
So baby let's go (excitable)

Ya know I get so (oh, whoa excitable)
I really get so (oh, whoa excitable)
I want to get you (oh, whoa excitable)
Excitable (oh, whoa excitable)
(Ooh ooh) (excitable)
Baby, let's go (ooh ooh) (excitable)
Ya got me shiverin'(oh, whoa excitable)

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Hysteria

Love And Affection

You got the fire, baby, I got the heat, can you handle it?
I got the time, baby, you got the need, oh, surrender it
Oh, it's a passion crime with a danger sign, oh, can you handle it?

You're just another girl, I'm just another man
It's just another night
Whoa, yeah
Don't gimme love and affection or what you think it should be
Don't gimme love, the wrong reason, yeah, it don't matter to me

I got the heart, baby, you got the beat, take a chance on me
We got the night baby, we got the dream, oh, imagine it
Oh, it's a passion crime with a danger sign, oh, can you handle it?

You're just another girl, I'm just another man
It's just another night
Whoa, yeah
Don't gimme love and affection or what you think it should be
Don't gimme love, the wrong reason, yeah, it don't matter to me

I don't need your understandin'
Oh babe, can't you understand me
Come on try it and see

Oh, it's a passion play in a different way, oh, can you handle it yeah

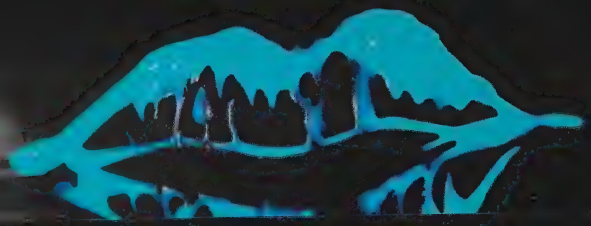
You're just another girl, I'm just another man
It's just another night
Whoa, yeah
Don't gimme love and affection or what you think it should be
Don't gimme love, the wrong reason, yeah, it don't matter to me

I don't need your understandin'
Oh babe, can't you understand me?
I don't need it
Don't need your heart
I don't need no understandin'
(I don't need) no affection

Don't give me love, and affection
Don't gimme love, gimme what you got I don't need your

Give me all you got
I don't need the wrong reason
I don't need, I don't need, I don't need
I don't need (I don't need) your understanding
I don't need oh, oh
I don't need your love, and your affection

1987



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Hysteria

Hysteria

1. Women 2. Rocket 3. Animal 4. Love Bites
5. Pour Some Sugar On Me 6. Armageddon It
7. Gods of War 8. Don't Shoot Shotgun 9. Run Riot
10. Hysteria 11. Excitable 12. Love and Affection

DEF LEPPARD

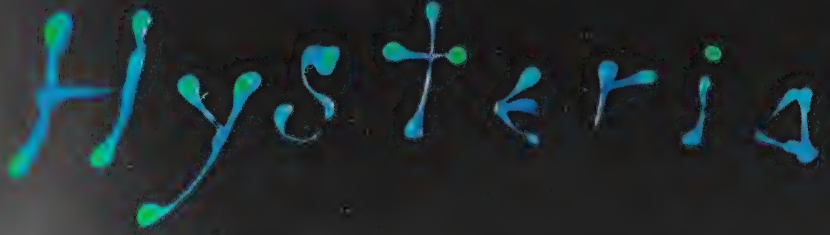
1987

WOMEN
"We Can't Live Without Them"

HarmonyHippie wrote a lovely anecdote and connection to the album, seeing it as a sort of triumph and powerful representation of the band's perseverance after their drummer lost his arm in a car crash. This fan perspective of Def Leppard's *Hysteria* sheds light on themes of grit, high-energy, innovation, and perseverance, following a difficult few years. To learn, adapt, and produce a successful rock album despite losing an arm as a drummer shows a passion, dedication, and mastery to one's craft - if that's not rock and roll, I don't know what is.

Their innovation to work in new ways to have their drummer play with one hand encouraged an album that embodied that innovative sound, where the extra care to the production of the album, driven by the circumstances, increased its impact, leading to nearly every song being a hit and a widely adored album decades later.

I chose to take the high-energy, powerful, and human approach to the music and combine that with neon puffy paint to illustrate graphics to accompany the songs in a re-imagined liner notes for the album.



Jeff Buckley
"GRACE" TOUR
Jeff Buckley
"GRACE"
TOUR - 1995
ALL ACCESS
PASS
Jeff Buckley
"GRACE"
TOUR - 1995
LOCAL CREW

"'Lover, You Should've Come Over' by Jeff Buckley is one of my favourites, specifically the version he sang live in Chicago in 1995. I think this song is so beautifully written. I interpret this song as understanding the weight of the love you had only once it has gone away. It is not so simple as him saying, "I messed up and lost her." He is grieving and coming to an agonizing clarity. Buckley recognizes that he sabotaged a good relationship because he lacked the maturity to sustain it: "Maybe I'm too young to keep good love from going wrong." However, the emotional core of the song isn't the act of ruining the relationship itself. It's the grief that follows, and the painful clarity that comes with loss.

In the Chicago performance, at the end of the song, he changes the lyrics. He says, "I didn't see you before, but I see you now." Obviously, he loved her, but he only truly saw everything that she was and meant to him when it was too late. This change in the lyrics altered the beginning of the song for me. "Looking out the door, I see the rain fall upon the funeral mourners..."

He's grieving the end of the relationship. But the funeral isn't only for the relationship; it's also for the version of himself that existed within it. The person who was "much too blind to see the damage he's done" is gone, too. Grief has transformed him into someone capable of understanding what he lost.

... She got away because he couldn't recognize her worth until it was too late, thus becoming a permanent part of him. Not as an idealized fantasy, but as the person who taught him, through losing her, what loving someone requires.

...Overall, this song, and the album titled *Grace*, has got to be one of my all-time favourites. I think that Buckley's talent and style are something we rarely see in today's music, which is why I am so passionate about his work. He has this tone when he sings that is full of soul, and it creates such a strong emotional feeling within me whenever I hear his music."

-Lana

"...A song about coming to terms with living in a state of not feeling whole, whether that be grief, depression, self-doubt, or mental struggles (I find the latter two most likely). It's about understanding and becoming aware of the wasted potential of not living life to its fullest, of staying within your comfort zone, pretty much just making by with "one headlight" - just existing, not really living. You're halfway there.

"I turned the engine but the engine doesn't turn", "she ran until there's nothing left, she hit the end, it's just her window ledge", and "we can drive it home with one headlight" all support the idea of being stuck within your comfort zone and aware of it, even wanting to get out of it but not actually putting the effort or actually getting that step out - further reinforced by the lines "this place is always such a mess, sometimes I think I'd like to watch it burn". He wants to step out, but never acts upon it.

- 90s Music Lover

THE WALLFLOWERS

I TURN THE ENGINE BUT THE ENGINE DOESN'T TURN
EXIT COMFORT ZONE
ONE HEADLIGHT

XS
XS | S | M | L | XL
100% Cotton
Machine Wash Cold
Made in Lida's Home
lidamorton.com
$19.99
1975 - EAGLES

ONE OF
THESE
$11.00

XS

XS | S | M | L | XL

100% Cotton
Machine Wash Cold
Made in Lida's Home

idamorton.com

$19.99

1975 - EAGLES

ONE OF THESE
NIGHTS

"...Striving to move beyond their country-rock roots, the band blended blues, R&B, soul, funk, and rock to create a richer, more sophisticated sound. Blues music was especially important because its tradition of expressing hardship, longing, resilience, and emotional honesty perfectly matched the album's themes of ambition, loneliness, heartbreak, temptation, and the search for fulfillment mainly fueled from African American hardships that expressed their distress and struggle musically more than verbally. With this, expressive vocals, blues-inspired guitar work, and soaring harmonies were provided to exemplify the struggle and confusion of the world in musical harmony.

EAGLES
1. ONE OF THESE NIGHTS
2. TOO MANY HANDS
3. BOLEY WOLF WALTZ
4. JOURNEY OF THE SORCERER
5. LYIN' EYES
6. TAKE IT TO THE LIMIT
7. VISIONS
8. AFTER THE THRILL IS GONE
9. I WISH YOU PEACE

Three songs that best represent these influences in the album would be "One of These Nights," which captures the restless pursuit of dreams through its bluesy groove, "Lyin' Eyes," which tells a powerful story of dissatisfaction and emotional isolation that feels not necessarily war driven but about the youth during a tumultuous time which can be translated to anything hard and relative like the covid pandemic, and "Take It to the Limit," which explores vulnerability and the endless pursuit of purpose. The album has a great way of connecting with its listeners through its relatable storytelling. The blend of blues, country, and rock continues to evoke nostalgia, reflection, and emotional connection across generations."

- Anyssa "THE music connoisseur" Anderson, USA

EAGLES
1. ONE OF THESE NIGHTS
2. TOO MANY HANDS
3. HOLLYWOOD WALTZ
4. JOURNEY OF THE SORCERER
5. LYIN' EYES
6. TAKE IT TO THE LIMIT
7. VISIONS
8. AFTER THE THRILL IS GONE
9. I WISH YOU PEACE
MERCHANDISE

This publication and its contents were produced between the months of May and August 2026.

A special thank you to my family and Anyssa Anderson for their continued support throughout my studies at Falmouth University. Thank you to my Online Tutors - David Biskup and Abbie Freeman - for their guidance with my Final Major Project, and for everyone who contributed to the 'music interpretation community board'. You helped bring this project to life.

I spent 3 years studying Visual Communication at Falmouth University, honing my practice towards a music industry focus. With a multidisciplinary, lateral, and experimental approach, I have a wide range of skills transferable to a variety of music creative outputs. These include physical products, promotional/tour media, packaging, graphics, lyric and music videos, amongst many other possibilities.

Music - notably 70s, 80s, 90s tunes - have been a lifelong passion of mine. To contribute to continuing legacies of artists from these decades, as well as upcoming talents, is a privilege that I am very grateful to dive into as a career.

I hope this zine was as enjoyable as it was to create it :-)

Best wishes,

LiDA

In search for a versatile music industry designer? Let's get in touch and work some magic!

You can find me at the following:

E-Mail: Lidamortondesign@gmail.com

Website: Lidamorton.com

Instagram: @designsbylida

Check out my website!

USICOPHIL

Liner Notes of a Musicophile places focus on re-imagining songs and albums of the 70s, 80s, and 90s through audience perspectives. Using accumulated music interpretations from music fans across genres and decades, this zine features visuals produced to support the music based on these unique viewpoints, allowing vintage music to be enjoyed through new lenses.

Are you fond of 70s, 80s, 90s music? Album artwork? Lyric videos? Merchandise? Music-driven design? Cool creative stuff? Interesting interpretations and anecdotes? Just anything music related? Maybe you're a musician, a manager of music artists, a creative, or a music connoisseur of sorts?

If any apply, then dive right in and enjoy - this zine is for you!

lidamorton.com